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### CLEMENTI CORRESPONDENCE.

MUZIO CLEMENTI, born at Rome in 1752, was brought over to this country in 1766 by Peter Beckford, M.P., cousin of William Beckford, the owner of Fonthill Abbey and author of "Vathek." Clementi paid many visits to the Continent, on one occasion remaining abroad for several years, but England was practically his home until his death at Eveham in 1832. He was eminent as composer, pianist, and teacher. He wrote many fine sonatas, but his chief title to fame is, as Mr. Dannreuther remarks in his article on the composer in Grove's "Dictionary of Music and Musicians," "that superb series of 100 studies 'Gradus ad Parnassum' (1817), upon which to this day the art of solid pianoforte playing rests." Beethoven's admiration for his music is well known, and in the matter of technique he owed much to him. As pianist Clementi was justly famous. Mozart uttered a harsh verdict, speaking of him as a "mere mechanic, strong in runs of thirds, but without a pennyworth of feeling or taste." Ludwig Berger, however, who was one of Clementi's best pupils, has accounted for that harsh sentence. It was in 1781 that Mozart heard him—in that year took place the famous competition at Vienna, in presence of the Emperor, between the two composer-pianists—and in a conversation many years after on the subject of his playing Clementi explained to Berger that in those early days brilliant execution was his chief aim, but that "he had subsequently achieved a more melodic and noble style of performance." Then it must not be forgotten that the letter in which the disparaging remark occurs was written by Mozart at a time when he was courting the impecunious Constance Weber; he therefore naturally wished to persuade his father that he had no rival in the field of music or pianoforte playing whom he need fear.

In the art, too, of improvisation Clementi was renowned. He gave an exhibition of his powers at the Vienna contest mentioned, and forty-six years later (in 1827) we read of him improvising on a Handel theme at the dinner given to him in London "in honour of his long and brilliant career in the musical art." By the way, in his epitaph in the Cloisters of Westminster Abbey, Clementi is described as the "Father of the Pianoforte," and it may not be generally known that these very words were used by Sir G. Smart, president at the dinner in question. He gave the toast, "The Immortal Memory of Handel," and added that "as he knew the anxiety which the meeting must feel to hear the Father of the Pianoforte perform, he had solicited him to gratify them, and had the pleasure to announce that he had kindly consented just

to touch the instrument." The toast explains the choice of a Handel theme on which to improvise. As teacher, it will suffice to mention his most famous pupils, J. B. Cramer, Field, Meyerbeer, and Hummel, and L. Berger named above. Meyerbeer is now only known as a composer, but in his early days he was a brilliant pianist.

The life of so eminent and active a man as Clementi has never been written. A small pamphlet of twenty-four pages by Giovanni Frojo, entitled "Muzio Clementi, la sua vita, le sue opere, e sua influenza sul progresso dell' arte,"\* together with brief articles in dictionaries, are the sole sources of information, and these are not always reliable. In spite of Clementi's long public career, the notices of his compositions and of his performances are comparatively scanty, while of his private life scarcely anything is known. A few months back when trying to gain some information concerning him, I wrote to one of his grandsons, the Rev. A. E. Clementi-Smith. Through him I got into communication with the veteran artist, Mr. J. C. Horsley, R.A., whose father bought from Muzio Clementi the house in which he now lives (High Row, Kensington), and in which Clementi himself lived for five years. I was shown the snug little study in which the composer worked, and in which Mr. Horsley's father, William Horsley, the famous glee-writer, and Mendelssohn spent many an hour together. A letter addressed to Sir Cecil Clementi-Smith, another grandson, not only met with a courteous reply, but with it came the offer to place at my disposal eight letters written (in English) by Clementi to Collard, the well-known pianoforte manufacturer, and his business partner. Then still another grandson, the Rev. Herbert Clementi-Smith, kindly showed me four more letters. This gentleman possesses, I may mention, a handsome cup and saucer from the porcelain manufactory at Meissen, which was presented to Clementi by the directors of the Gewandhaus Concerts at Leipzig in 1822, when the composer conducted two new symphonies of his own.

Clementi, in the course of a long life, must have written many letters, but with a solitary exception these are the only ones known to me. In La Mara's "Musikerbriefe," Vol. I., there is one written to Messrs. Breitkopf & Härtel, in which Clementi states that as in their letter they state that owing to the war they could not accept Beethoven's proposals, he had arranged matters with Beethoven. This letter is dated Vienna, April 22, 1807, two days after the contract to which reference will presently be made. I have been most kindly allowed by the gentlemen mentioned to make extracts from

\* G. Ricordi & Co.

these letters in their possession, which, as will be seen, are of the greatest interest.

There is a strong fascination in letters written by celebrated men without any thought that they would ever be seen by any eyes except those of the persons to whom they are addressed. And of course the more interesting and important the contents the greater the fascination. It is from such material that we get at the very heart of men and things. A letter sent to a paper or magazine, or to anyone who is likely to make public use of it, may be truthful as to statements, but it has to be carefully written; and with care comes a certain coldness. But in a private letter the words come hot from head or heart: they are penned, as a rule, in haste, and if only, as was the case with Clementi, the writer be clever and educated, in addition to life and warmth there will be character and charm. With regard to Clementi no introductory remarks are necessary; I plunge at once in *medias literas*.

The first of the letters is dated August 17, 1803. Clementi commences "I am alive," and states that he left Petersburg about five weeks previously. In that city he "found no real lovers of good music except among some foreigners, which disgusted me so much after some few trials that I refused to play unless they paid down 100 ducats when with company, or 100 roubles without. As for the Emperor, nothing less than a trumpet could make its way thro' his tympanum."

He had taken his pupil Field with him to Petersburg in the previous year, and it was there that Spohr met them. The description given by the latter (in his autobiography) of Clementi and his practical economy has often been related. The above letter, and indeed all those from which we shall give extracts, are addressed to Collard, his business partner.

Writing from Leipzig on June 10, 1804, he refers to Beethoven's Violin Romance in G, Op. 40, which Hoffmeister had recently (1803) published, and goes on to say:—

"But in regard to Beethoven I have had a still better plan than before to possess all his manuscripts, for as he is *well* (by miracle, for he quarrels with almost every living creature)—I say, as he is *well* with Härtel, I have engaged with this last, that he shall contract for all the former's compositions in MS. for the future, and for whatever (*reasonable*) price he shall pay him I'll go halves with him for the copyright in the *British Dominions*. And by contracting for *all*, Härtel is sure we shall possess his works at a *tolerably* easy rate; for he is otherwise very exorbitant."

For this exorbitancy the brothers of Beethoven were, probably, more responsible than the composer himself. The letter written by Simrock to Carl v. Beethoven (Thayer's Ludwig van Beethoven's Leben, Vol. III., pp. 12 and 13) shows something of those brothers' dealings.

In Clementi's letter there is an interesting reference to Johann Georg Nägeli, the publisher and *littérateur*, whose name will always be remembered in connection with Beethoven. It was he who, at the beginning of the previous year (1803), published the first two of the three Beethoven Sonatas, Op. 31, Nos. 1 and 2, interpolating four bars into the first movement of the former, while on the title-page he printed "Edition très-correcte." Ries tells the story of the master's rage when he discovered what had been done. Ries, at his request, played over the sonatas to him from the proof sheets, and there were many mistakes which caused Beethoven to become highly impatient. But when Ries came to the interpolated bars, Beethoven ran up to him, half pushed him off the seat, and said, "Where the devil do you see that?"

Clementi also writes:—

"Now to return to *honest* Dussek. I think you may venture to send immediately by the post his three sonatas, if they be in the *grand* style, to Nägeli, at Zurich, as I mentioned in my last, for which he is to send you Beethoven's grand sonata in *æ* flat and a sonata by Woelfl in *c* minor."

We cannot say to which of the Dussek sonatas Clementi refers. The one by Woelfl must be the Op. 25, which was printed as No. 12 of a "Répertoire des Clavecinistes" by Nägeli, although, according to Grove's Dictionary, the date of that publication was 1805.

The concluding sentence of Clementi's letter is one which all earnest students will appreciate:—

"Above all things, I hope my room at the factory remains in a *virgin state*, my books, papers, and other trifles being my hobby horses; never mind dirt and dust; that's my business."

There is another letter to Collard, dated August 4, 1804, the greater part of which concerns Haydn. At the commencement reference is made to Beethoven and the Härtel proposal of getting all his new manuscripts. But Haydn was still living, and although well past the age allotted to man by the Psalmist, he was still composing. It was only in 1806 that he wrote his "Hin ist alle meine Kraft; alt und schwach bin ich." Clementi says:—

"He [Härtel] is to have *all* that Haydn means to publish, and has likewise promised to send you whatever he gets from his pen. He has shown me the two songs which the *good* Doctor gave me a sight of with the promise in his *usual* polite way—I mean the Doctor's—that I should be the sole possessor. Writing to him or Beethoven is now become superfluous, to say no more, since my conference with Härtel; for now with less trouble and much less expense we shall get all we want."

We can almost fancy we see before us the "good Doctor," with wig and buckled shoes, talking affably to Clementi. It is indeed an old-world picture. To us nowadays Haydn seems a figure of a very remote past, and this arises not so much from the actual number of years since he ceased composing—although these counted up make not far short of a hundred—as from the great and marvellous changes in the art of music since his day. Clementi's feeling of thankfulness at the idea that writing to Haydn or to Beethoven has become superfluous sounds strange to us who know the high prices realized for any piece of paper on which Beethoven may have scrawled a few words or notes. Clementi, as my readers will see, entertained the highest opinion of both these composers; but he thought of them, practically, as men with troublesome ways, men—especially Beethoven—from whom it must have been extremely difficult to get definite answers to business inquiries, or even answers of any kind. It is only after death that the world begins to idolise genius. Some of Beethoven's intimate friends treasured up letters which they had received from him; but the exceedingly small sums which his manuscripts and sketch-books fetched at the sale of his effects immediately after death show little or no veneration for the composer. They were mere curiosities to give to friends, or, perchance, preserve in an album.

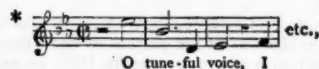
But in this letter we hear more about the older master:—

"Härtel expects very soon to get from Haydn his sonata dedicated to *Madame Moreau*, which he'll send you. Now for a *secret*! but, mind, it is to be kept inviolable—the said editor is to have all Haydn's FAMOUS CANONS; and, what is more, he hopes to possess them even before the death of that otherwise *immortal* author."

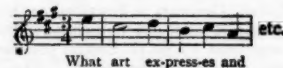
The canons referred to were for two, three, and more voices, and they were published by Breitkopf & Härtel. I cannot find out about the Haydn sonata. It is curious that Clementi's fantasia "Au clair de la lune," Op. 48, is dedicated to a "Madame la Maréchale Moreau."

Then he returns to the subjects of:—

"Now I'll give you the two songs of Haydn's two songs:



with a beautiful accompaniment for the pianoforte. The second is:



dedicated to Dr. Harington by Dr. Haydn."

\* Haydn, Lieder, No. 34 (Peters).

Dr. Henry Harington (1727-1816), musician and author, moved to Bath in 1771, where he founded the Harmonic Society. He was an alderman and magistrate of Bath. He published four "Collections of Glee and Catches," some Odes, and a "Treatise on the Use and Abuse of Music." Haydn probably met him at Bath when he went there in 1795 with Dr. Burney to visit Rauzzini.

After the reference to the songs comes a humorous sentence:—

"The first Dr. [Harington] having bestowed much praise on the 2nd Dr. [Haydn], the said 2nd Dr. out of doctorial gratitude returns the 1st Dr. thanks for all favours recd., and praises in his turn the said 1st Dr. most handsomely."

Clementi adds, "Shall I ever be a Dr.?"

He concludes his letter thus:—

"Now I must beg the favour of you, my dear Collard, to choose for me—not a wife, no, that I'd rather do myself, though your good luck in your own case would make any man's mouth water—but to choose me two excellent grand pianofortes, one of which ought to be of the *handsomer sort*, being for the most amiable young lady in all Germany—nay, *all Europe*, for aught I know; and what is more, she is not a hundred miles from me at this very instant; but that is not the cause of the compliment, which, in fact, is no compliment at all."

Clementi had not only chosen a wife, but he was on the point of being married. On September 11 of the same year he writes:—

"I shall be married Saturday next. A most charming young lady whom I have known about fourteen months, of an excellent disposition, angelic temper, and universally liked and esteemed, has at last fixt my mercury."

He intends to leave for Italy, and begs that letters may be addressed to him, "Chez Gaetano Clementi, In Banchi Vecchi, avanti il caffè, Roma."

Of the year 1805 there exist three letters. The first, dated from Berlin, July 2, is almost entirely devoted to business matters. In it occurs the following amusing sentence:—"I am on the point of nailing down a Jew for a grand Pianoforte; but he is so confoundedly hard of persuasion that nothing less than a Messiah can bring his faith to the belief of the expediency of such a measure. A miracle, however, I am determined to make."

In the second letter, July 16, also from Berlin, we catch a glimpse of Dussek and of Prince Louis Ferdinand, who in the following year was slain at the battle of Saalfeld:—

"Dussek is now wallowing at Prince Louis's, near Magdebourg. The Prince was lately here, and immediately paid me the *first* visit, which I (politely) soon returned. He played a couple of hours to me, for which I gave him only three dishes of tea."

Of Louis Ferdinand, the enthusiastic lover of music, and excellent composer and pianist, Spohr has left a vivid description, and one referring to the very same period. Spohr was invited to witness the military manoeuvres at Magdebourg. "I led," he says, "a strange, wild, stirring life. . . . Dussek and I were often dragged from our beds at six in the morning and called in dressing-gown and slippers to the Prince's reception room, where he, often in shirt and drawers (owing to the extreme heat), was already at the pianoforte. The study of the music selected for the evening often continued so long, that the hall was filled with officers in stars and orders with which the costume of the musicians contrasted strangely enough. The Prince, however, never left off until everything had been studied to his satisfaction."

The third letter is a sad one; it is dated Berlin, August 31. His beloved wife had died in childhood:—

"My fatal and irreparable loss, of course, you have heard from the Blakes. God alone can give me strength to bear it."

The beautiful and amiable lady whose loss he thus mourns was the daughter of J. G. G. Lehmann, cantor and organist of the Nicolaikirche, Berlin. Lehmann also conducted the Stadt-Singchor in that city, and about 1797 was chorus master at the Opera.

In 1806 Clementi is again in St. Petersburg. He writes thus:

"The two pupils I took with me from Berlin have met with much success in this country, and I have advised them to make hay while the sun shines, therefore they stay. . . . Their names are Klengel and Berger; two very honest, industrious young men as ever lived."

August Alexander Klengel (1783-1852), afterwards court organist at Dresden, composed a set of Canons and Fugues in all the keys, which, however, show more skill than inspiration. Ludwig Berger (1777-1839) became a distinguished teacher. Mendelssohn was one of his pupils.

Clementi adds:—"I shall in all probability go first from here to Leipzig to see what can be done with Härtel concerning Beethoven's, Haydn's, and other authors' MSS."

Our next letter is dated April 22, 1807,\* and from it we learn what he did with Beethoven himself:—

"By a little management and without committing myself, I have at last made a complete conquest of that *haughty beauty*, Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street—'Where do you lodge?' says he; 'I have not seen you this long while!'—upon which I gave him my address. Two days after I found on my table his card, brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?'—'No,' says he. 'Suppose, then, that you prefer me?'—'With all my heart.' 'Done. What have you ready?'—'I'll bring you a list.' In short, I agreed with him to take in MSS. three quartets, a symphony, an overture, and a concerto for the violin, which is beautiful, and which, at my request, he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling. The property, however, is only for the British Dominions. To-day sets off a courier for London through Russia, and he will bring over to you two or three of the mentioned articles.

"Remember that the violin concerto he will adapt himself and send it as soon as he can.

"The quartets, etc., you may get Cramer or some other very clever fellow to adapt for the Piano-forte. The symphony and the overture are wonderfully fine, so that I think I have made a very good bargain. What do you think? I have likewise engaged him to compose two sonatas and a fantasia for the Piano-forte, which he is to deliver to our house for sixty pounds sterling (mind I have treated for Pounds, not Guineas). In short, he has promised to treat with no one but me for the British Dominions.

"In proportion as you receive his compositions you are to remit him the money; that is, he considers the whole as consisting of six articles, viz. three *quartets*, symphony, overture, Piano-forte concerto, violin concerto, and the adaptation of the said concerto, for which he is to receive £200."

Clementi visited Vienna in the spring of 1804, and then, says Ries ("Biographical Notices"), "Beethoven wished at once to go to him; his brother, however, put into his head that Clementi ought to pay the first visit. Clementi, although much older, would probably have done so had there been no tittle-tattle. And thus it happened that he was for a long time in Vienna without knowing Beethoven except by sight. We often sat at one table at the 'Swan,' Clementi with his pupil Klengel, and Beethoven with me; all knew one another, but no one spoke with the other or even greeted him. Both pupils imitated their master, probably because each ran the danger of losing his lessons. I certainly should have suffered, because with Beethoven no middle way was possible." When and how they met is not known. To the arrangement recorded in the above letter Beethoven himself has referred in

\* A facsimile of the first page of this letter appeared in *The Athenaeum* of July 26.



a letter addressed to Count Brunswick. On the 11th of May, 1807, he writes thus:—

"Dear, dear B. !—I just tell you that I have made a good arrangement with Clementi. I receive 200 pounds sterling, and besides that I can sell the same works in Germany and France. He has ordered other things of me, so I may hope still in early years to receive the deserts of a true artist. I want, dear B., the quartets. I have already begged your sister to write to you to that effect. It would take too long to have them copied from my score [i.e. probably because it would be difficult to decipher the autographs]. Hasten, then, and send them straight off by letter post; you will have them back at latest in 4 or 5 days. I earnestly beg you for them, for otherwise I shall be a great loser." And then at the close of the letter he says:—"Send off at once to-morrow morning the quartets—quart-etts—t-e-t-t-s" ("Schicke morgen gleich die Quartetten—Quart-tetten—t-e-t-t-e-n").

In a letter of December, 1808, Clementi states that he has just returned from Rome. There is another letter, merely marked September, in which he says:—

"Having disposed, to my satisfaction, of almost all my money among my relations at Rome, and having been plagued with several letters from Beethoven, who called aloud for his payment, I came to Vienna the latter end of last year—wrote to you five or six letters expressing our common wants, but in vain—no answer!!!"

The "last year" was 1808, and the year in which this letter was written is therefore 1809. And from it we learn that Beethoven had not been paid as agreed in the document of 1807. Clementi says:—

"A most SHABBY figure you have made me cut in this affair!—and with one of the first composers of the day! You certainly might have found means in the course of two years and a half to have satisfied his demands! Consider the consequence of such a conduct! Don't lose a moment then, pray, and send me word what you have received from him that I may settle with him."

It is clear that none of Beethoven's biographers knew anything about this. Schindler merely mentions the agreement between Beethoven and Clementi. Thayer, of course, refers to it, but says nothing either about the music being sent to London or about the payment or the non-payment of the money. There are, however, certain facts and certain passages in letters of Beethoven on which this Clementi letter seems to throw some light. About the time when Beethoven arranged with Clementi, he also negotiated with Simrock of Bonn and the Industrie-Comptoir at Vienna concerning the same works. Now, on June 23, 1807, the composer writes to the latter firm to say that he will feel deeply obliged if they will grant the request (evidently for a money advance) made by him through his friend Gleichenstein. By way of excuse for troubling them he pleads "my present expenses, owing to my state of health, likewise the insuperable difficulties of getting money which is due to me." Now was not that the money from the Clementi-Collard firm? According to the agreement, money was to be remitted to him "in proportion as you receive his compositions." Now had he sent any manuscripts? A postscript to the Clementi letter of April 22, 1807, reads as follows:—

"Mr. van Beethoven says you may publish the three articles he sends by this courier, on the 1st of September next."

This certainly looks as if at any rate some of the music had been sent.

Beethoven was in particular want of money at this time. His brother John wished to purchase a house at Linz and to carry on his business as apothecary there. The owner was willing to be paid in instalments, and to provide for the first he pressed his brother to return a sum of money (1,500 gulden) which he had lent him. Beethoven wrote to Gleichenstein to say that he would pay off his brother's debt with the Industrie-Comptoir money, and thus put an end to the matter. He adds, "Heaven preserve me from ever having to be under obligation to my brothers."

Thayer comments on this letter. He does not approve of the spirit in which the composer refers to his brothers. John's claim, he remarks, was a just one. And he reminds us that just at this time Beethoven, owing to his contracts with Clementi, the Industrie-Comptoir, and Simrock, must have had rich pecuniary sources of help (reichliche pecuniäre Hilfsquellen). It seems to us as if Beethoven had been daily expecting the Clementi-Collard money—Clementi when at Rome had been "plagued with several letters from Beethoven"—so that we can understand how in a hasty moment of vexation he wrote that sentence about his brother. John signed the contract of purchase on March 13, 1808, and Thayer concludes that Gleichenstein had obtained the money from the Industrie-Comptoir. Thus from April 22, 1807, Beethoven must have been waiting and worrying about his London money.

What was the cause of the delay it is now impossible to say. It was probably owing to a misunderstanding. In the first of the "five or six letters" Clementi asked for £400 to be remitted to him, £200 for Beethoven, but in the last for £300 for himself. In the letter under notice he is puzzled as to £400 which he had evidently received. Was this an answer to his first or last letter? Was any part intended for Beethoven, and if so, what part? It all depended on what music had been sent to the firm. "But this," as Clementi remarks, "requires your instructions." In all probability the instructions were sent, and the matter settled with Beethoven. Otherwise there would surely have been some reference to it in Schindler, or in one of the master's letters to his friend Gleichenstein, who was witness to the contract.

[I hoped to be able to give the last chapter of the story of the Beethoven-Clementi contract, by finding out what records were in the books of the Collard firm, or what letters had been preserved. I therefore called on Mr. John Clementi Collard, who said he would have been only too willing to give me any information within his power, but unfortunately the books and papers belonging to the firm were destroyed by fire about fifty or sixty years ago.] J. S. S.

## THE UNVEILING OF THE LISZT MONUMENT AT WEIMAR.

By CONSTANCE BACHE.

WEIMAR the classic—home of Goethe, Schiller, Wieland, Herder, among the poets; home of Liszt, and resort of Wagner, Bülow, Cornelius, Raff, among the tone-poets—has now added another flower to her wreath of immortelles in the erection of a monument to the latest deceased of her noble sons. A more right and suitable place could not by any possibility have been chosen. If Oedenburg boasts the honour of having given birth to Liszt; if Paris claims his early years of storm and stress, his religious and his worldly passion, and first and only deep love; if Rome enfolds him in the arms of her Church during his years of comparative retirement and contemplation; yet it is Weimar, above all, that was the scene of his chief activities, whether as conductor, pedagogue, or propagandist for the "New School" in general, and for his beloved and suffering Wagner in particular. In Weimar he basked in the favour of a Grand-Duke, who, thoroughly appreciating and caring about Art, was aware of the "angel in disguise" whom he entertained in the stranger within his gates. In Weimar Liszt held a little court of his own, second only in name to that of the Grand-Duke; but so far before it in significance that its fame will endure long after the memory of the Grand-Ducal Court has passed into the oblivion which other Royal Courts have suffered.

The *Vossische Zeitung* of the 2nd June, in an interesting article on the unveiling of the monument, contains the following (which for want of space I have condensed, and not reproduced verbatim):

"In a mood attuned to the occasion a brilliant assemblage of the foremost representatives of music met in the Grand-

Ducal Theatre on the 30th May for a festival preliminary to the unveiling of the Liszt Monument, of which Hermann Hahn, a young Munich sculptor, is the author. What an evening of rich enjoyment was that, in which, *inter alia*, Eugen d'Albert played the  $\pi$  flat major concerto in the most impassioned manner, yet withal the utmost delicacy. The 'Faust' Symphony, conducted by Professor Kellermann, of Munich, obtained a no less enthusiastic reception. After the concert the guests and the representatives of the late master met at the 'Erbprinz' and other places. Amongst others present were the veteran Dr. Saint-Saëns, Weingartner, Reisenauer, d'Albert, Stavenhagen, Siegfried Wagner, Professor Kellermann, Professor Dr. Thode, Professor Klengel, Dr. E. Lassen, Lamond, Martin Krause, Hofcapellmeister Pohl, Steinbach, Emil Sauer, Count Zichy, the sisters Stahr, etc.\*

What a circle of names is here, all revolving, in some sense or other, round the central figure of Liszt. To begin with, the hotel "Erbprinz" at once recalls many and many a festival evening in Liszt's own lifetime, when he was wont to gather round him, after the Grand-Ducal concert or theatre was over, all that there might be of talent or genius at that given moment in Weimar. For an account of such occasions as those, see Borodin's fascinating book on Liszt, to mention no other. Then the names themselves—how they recall some circumstance or other closely connected with Liszt! Siegfried Wagner was his grandson; Frau Dr. Thode (for most of the men were accompanied by their wives), his granddaughter (and Bülow's daughter); Saint-Saëns, his intimate friend and admirer; the sisters Stahr (well known to all Weimar frequenters) were devoted and grateful adherents of Liszt, to whom they owed many kindnesses and benefits; Sauer, Lamond, Stavenhagen, all familiar to us as pianists of the first rank (and one of whom we can claim as our own); Count Geza Zichy, the remarkable one-armed pianist, and compatriot of Liszt; Martin Krause, treasurer of the "Liszt-Verein," started (I believe) shortly after the master's death, but which, alas, fell through from lack of sufficient support.

The *Vossische Zeitung* continues:

"At noon on the 31st May the guests met in the Park for the ceremony of unveiling the statue. When the Grand-Duke, and with him the Duchess Johann Albrecht and Princess Reuss, had made their appearance, the chorus began Liszt's Cantata, 'Light, More Light.' The veteran Hans von Bronsart thereupon, in a masterly festal oration, spoke of the important place that Liszt takes in the development of music in the second half of the last century. A special interest was given to this discourse by the innumerable instances the speaker adduced of Liszt's self-sacrificing advancement of every noble effort made in the cause of true art; and so overcome was Herr von Bronsart himself in the course of these remarks that he could express himself only brokenly. [His wife, it may be remembered, was Ingeborg Stark, long the pupil—and one of the most talented women pupils—of Liszt.]

"The speech ended, the signal was given for uncovering the statue, whereupon it was disclosed in its dazzling whiteness before the expectant multitude, to the strains of the Weimar Folk-Hymn.

"The monument is placed upon a simple pedestal, and the statue, which is about 2½ metres in height (something over six feet) is executed in Laas\* marble. The bearing of the very erect figure characterises the young, rather than the older, master, although the priestly robe (casock) which falls almost without a fold from the neck to below the knees applies to a later period of his richly endowed life. The right hand hangs down apparently idle at his side, whilst the powerfully modelled hand betokens an impulsive feeling of motion. The left arm, over which the cloak falls loosely, is laid upon his breast, and the hand holds a roll of music. The head is raised, and the eyes are gazing upwards, as though beholding divine things in the sublime distance. The whole gives an impression of perfect rest allied to inner emotion. Well-earned acknow-

ledgment is due to the young sculptor, who was afterwards presented to the Grand-Duke.

"Wreaths were then laid at the base of the statue, first of all by the Grand-Duke and the other Royalties, and then by the various representatives of the cities of Germany and Austria, as well as by the deputies of many musical societies, both in and out of Germany.

"In the evening an excellent stage performance of Liszt's 'St. Elizabeth' took place in the theatre. Nor did the Festival end here; for early on the morning of the next day, 1st June, the 'Riedel Gesangverein'† gave vocal excerpts, which in their turn were followed at noon by a concert of the celebrated 'Leipzig Verein' in the church, when selections from Liszt's 'Christus,' an eight-part song of A. Ritter's, Felix Draeseke's 'Salvum fac regem,' two sacred songs of Peter Cornelius, and Bach's motett, 'Sing unto the Lord a new Song,' were given, also Liszt's organ fugue on the name B.A.C.H., and Bach's own toccata in  $\pi$  major."

No modern man, except Wagner, has ever been more roundly abused and reviled than Liszt. His playing, it is true, has been allowed the foremost place in the annals of virtuosity, but only as a flash in the pan—nothing more. His works have been variously described as without depth, without form, without meaning, tinselled creations, clap-trap, and what not besides, according to the musical mood (or, it may be, the physical digestion) of most of his critics. Yet has the modern Athens deemed him worthy of a place among her Immortals, and the unveiling of this monument may, if it bear no other fruits, not have been done in vain if it should lead the gentle Philistine to do a little thinking in a new line—a line, namely, of which he himself and his own finite opinion shall not form the be-all and the end-all.

## TSCHAIKOWSKY AND THE SYMPHONY.

By ERNEST NEWMAN.

(Continued from page 124.)

It is quite easy to believe that "The Tempest" was written about the same time as the first and second symphonies, but very hard to understand how the "Romeo and Juliet" could date from the same epoch. The former is essentially a young man's work, both in feeling and workmanship; the latter seems almost as mature as anything Tchaikowsky ever wrote. As a matter of fact, although the "Romeo and Juliet" was written in 1869-70, and published in 1871, the present score (published in 1881) contains several modifications due to Tchaikowsky's later experience. Used as we are to frequent changes of style in Tchaikowsky—to strength in his early songs, for example, and sentimentality in some of his later ones—it would still be impossible, even in the absence of external evidence, to regard the "Romeo and Juliet" as belonging to the same period as the first and second symphonies. No such difficulty confronts us in the case of "The Tempest," which is plainly the descriptive music of a clever and promising apprentice. The painting of the sea is unconvincing in this work. It is difficult to say precisely why the picture is not a success, but something is certainly lacking—the something that Wagner, Rubinstein, or Liszt would have instinctively supplied. As a rule, the themes are good, even if the rhythms remind us in their timidity of the first and second symphonies. The scoring, however, marks an advance on both the previous works. For the first time Tchaikowsky realizes the colour range and colour essence of the three groups of instruments. In the second symphony, for example, though the themes are always hopping about from strings to wood-wind, and from wood-wind to strings, they do so, for the most part, in a merely factitious way, at the bidding of pure caprice. There is, generally speaking, as yet no sense of

† The genial late Professor Riedel, of Leipzig, was a devoted friend and adherent of Liszt, Cornelius, and others, who together formed what may be described as "The Weimar Constellation."

\* A small town in Carniola, Austria.

an atmosphere in which form and colour are so intimately blended as to be inseparable. The dawnings of this sense are visible in "The Tempest." Here some of the themes look not merely as if they were scored for particular instruments, but as if they were written for them, born in them. That is, Tchaikowsky, instead of first drawing his picture and then painting it according to the fancy of the moment, is learning to think simultaneously in line and colour. The picture is becoming homogeneous throughout; we are being prepared for the "Romeo and Juliet" and the "Francesca da Rimini." The decorative sense had been strong in him from the first, as we can see from some of the very charming embroidery of the two youthful symphonies. He is now realizing the force and value of colour as a *psychological* element in music. Here his essays in the field of programme music were extremely useful to him, giving him something concrete to work on, some standard of reality by which to shape his practice, some means of knowing when he had really gripped or failed to grip the essentials of an emotion.

This growth in the orchestral sense, in the power of using instruments or groups of instruments not merely for an effect of colour but for an effect of psychology, is perhaps the most interesting feature of "The Tempest." We see the same faculty, in a much more matured form, in the two great symphonic poems, "Romeo and Juliet" and "Francesca da Rimini." No one who has once heard the latter, for example, can ever forget the terrible opening chords, with their perfect suggestion of Dante, their lurid, smoky colour, their heavy-laden atmosphere. This is one of the best and best-known instances that can be cited of that union of the pictorial and the psychological in Tchaikowsky's orchestration which is so characteristic of his mature style. The "Romeo and Juliet" is full of such felicities of feeling and of diction. Not only is each character, or each group of characters, sketched in a perfectly illuminative phrase, and not only is each of these phrases associated, in the Wagnerian manner, with a particular group of instruments; but there is the subtlest, most intimate affinity between the turn of the phrase and its scoring, between that aspect of the musical idea which is form and that aspect which is colour. The result is that the figures and events of the "Romeo and Juliet" are drawn or described for us with a vividness, a positiveness, to which "The Tempest" hardly once attains. The reedy opening phrase representing Friar Lawrence, the contests between wood-wind and strings in the passages that describe the strife of the Capulets and the Montagus, the exquisite melody in the muted strings in the love-scene, calling up at once the garden and the balcony to our eyes and ears, the intoxicating love-chant itself, the subtle, spiritualized transformation of this at the end of the tragedy—each of these is borne in upon our poetical consciousness through a medium that strikes us at once as the only right and true one.

The handling of the "Romeo and Juliet," indeed, is superior all round to that of "The Tempest," the advance in general form and in the psychological feeling being as marked as that in colour treatment. The ground plan of "The Tempest" has one or two good points that lend themselves to effective musical working, such as the rounding-off of the poem with the same sea-picture that opened it, the possibilities of gradated passion in the love scenes, the change of character that Prospero undergoes in the course of the drama. These are at once good dramatic and good musical points. But, on the other hand, the very scheme of "The Tempest" as a drama contains many elements not quite propitious to musical development. Both Ariel and Caliban are necessary to the poetical plan, but the musician cannot bring them into true psychological relation with the main human elements of his work—Prospero, Ferdinand, and Miranda. They are extraneous figures painted in without regard to the general composition; or, rather, the whole composition is bad, the several parts being only mechanically related. Owing to the necessities of musical development, again, the part played by the Caliban motive is greatly disproportionate to the intrinsic importance of the character. In a word, there are two planes

of mentation in the work, placed carelessly one beside the other, with an occasional attempt to make them meet. The musician has his attention distracted between the desire to do justice to all the intellectual elements of the play, and the desire to make his music a complete and vitally organized whole. The result is that first the music puts the drama out of joint, and then the dramatic characterization ousts the music from its proper field, the two forces rarely meeting amicably on common ground. All this is changed when we come to the "Romeo and Juliet." Tchaikowsky was fortunate enough to find here a poetical scheme that was admirably suited to musical treatment. Enough of the original drama can be selected to make the narrative interest self-sufficing, without imposing any undue strain on the musical structure. The poetical plan, indeed, fulfils very happily one of the main requirements of good programme music—that the various points shall be not only dramatic but musical points, lending themselves naturally to musical treatment at the same time that they speak connectedly to the intellectual ear.

Few things could surpass the "Romeo and Juliet" as a piece of sheer poetic music, so beautiful in substance is it, so true and poignant, so exquisitely human. Yet most people would rank the "Francesca da Rimini" higher, even though it may fall short of the "Romeo and Juliet" in one or two qualities. It has not, for instance, that peculiar air of perfect completeness in itself that makes the "Romeo" an absolute delight to one's sense of the statuesque; the carving is not so marmorean, so lucid, so perceptibly satisfying, at once in detail and in the mass, to the immediate glance of the eye. The "Francesca da Rimini" probably owes its hold upon us to its intense earnestness—a passionate seriousness that has no parallel in any of Tchaikowsky's symphonic work except parts of "Manfred" and of the sixth symphony. The phrases themselves are not, intrinsically, of finer quality than those of the "Romeo and Juliet"; but there seems to be behind them a bitter emotional force that makes them more impressive. Long as the "Francesca" is, the drama is told throughout at a white heat of passion, and though the mood is so incandescent and the psychology so extended and so subtly searching, the intellectual and emotional movement never flags. It is, in its way, comparable only to Wagner's "Tristan" in this union of intense flame with litheness and solidity of structure. Every part is so beautiful in itself, and yet so firmly woven into the complete texture. Most remarkable is the union of such diverse qualities in the one work—the high poetical imagination and the incomparable pictorial power, the refined human psychology and the appalling scenic suggestions. The "Francesca" is really the first work in which we have a glimpse of the mind of the Tchaikowsky of the sixth symphony. There is the same gloom, the same suggestion of a mortality beyond the power of the most despairing speech to express or the most disillusioned philosophy to conceive, the same cruel play upon the infinite possibilities of suffering that lie in our modern nerves, the same reaching-out from this death-laden atmosphere to themes of the most exquisite consolation—themes like the great central melody of the "Francesca" and the second subject of the finale of the sixth symphony, that seem to be sung with the very heart in one's throat, so full are they of beautiful, pathetic resignation.

Until we come to the last symphony we see little more of this aspect of Tchaikowsky's genius. There is tragedy enough in parts of the fifth symphony, but nowhere has it that nervous edge which it takes on in the sixth and in the "Francesca." The third and fourth symphonies, indeed, are in the main free from tragic suggestions of any kind. They are for the most part extremely impersonal, confining themselves to an expression of such generalized emotions as come more properly within the scope of the symphony pure and simple. There is work of exquisite sweetness and self-confident strength in both of them. It would be hard to match, for pure charm, the "Alla tedesca" of the third; while the first and last movements of each symphony are brimful of vitality. Tchai-



kowsky almost seems to have entered upon these two works as exercises to train his imagination and develop his technique. They are full of the newest and most audacious things—sparkling quips of fancy, coquettish displays of grace and charm, half-defiant revelations of elfin power. The extraordinary inventiveness of Tchaikowsky is nowhere more manifest than in these two works; the musical fertility of the man seems inexhaustible. Probably the sense that he was writing only symphonies, that left him a free hand to proceed as he liked, without binding him to the logical pursuit of a dramatic idea, caused him to revel in his freedom, and to deal out lavishly all his purely musical riches. These two symphonies, in fact, represent a side of Tchaikowsky's genius which comes forward every now and then in all the different orders of his work—his desire to rid himself of the burden of certain musical ideas that were thronging his consciousness, and perhaps hindering him, until they were put on paper, from thinking out larger schemes. They bear on almost every page the marks of the artist's sheer delight in writing, the pure joy of uttering beautiful things. They have none of the intense pre-occupation, the anxious bending of the energies towards a far-seen goal, that is so evident in works like the "Romeo" or the "Francesca," or the sixth symphony. Not that the third and fourth symphonies are by any means unconsidered trifles. The fourth is a big and masterly work throughout, the first and last movements being particularly vigorous; while the third, although it is so full of sportiveness and winsome beauty, gives constant glimpses of the strong man's hand.

(To be concluded.)

### HERBERT SPENCER ON MUSIC.\*

"SOME forty years ago" the veteran philosopher published an essay entitled, "The Origin and Function of Music," and now, in a new essay, "The Origin of Music," he replies to some of his critics, who object to his theory of the development of vocal music out of emotional speech. The theory, a highly plausible one, has acquired fresh interest since it was first promulgated by him, owing to the writings of Wagner, and to the views put forth by Sir Hubert Parry in his "Art of Music." But in this essay the veteran author is principally concerned with the critics who have attacked him. M. Combarieu, for instance, thinks Mr. Spencer "does not appear to have realized what a musical composition is," and the philosopher naturally objects to be blamed "because my conception of the origin of music does not include a conception of music as fully developed."

Another essay in the volume bears the title, "The Corruption of Music," and it opens with the startling sentence, "Music performers and teachers of music are corrupters of music." The writer is aware that "this is a paradox most people will think extremely absurd," but he adds, "I am about to justify it." It is quite true that the aim of many performers is to show off their powers of execution, and of many teachers to encourage a flashy style of playing in their pupils by way of advertisement; but in his hot anger against some unfortunate specimens of both classes which came under his notice, our author passed too sweeping a condemnation. This exaggeration, however, will do no harm; the evil is still a crying one, and to mild language no heed would probably be paid. He inveighs against the tendency at the present day to play at too great a speed. "When ladies have played to me," he says, "I have had to check them—'Not so fast, not so fast!'—the rate chosen being usually such as to destroy the sentiment." It was, perhaps, somewhat ungallant to single out ladies for criticism, seeing that so many male pianists are open to the same charge; but Mr. Spencer does not frequent the concert room, and is possibly unaware of the fact.

\* "Facts and Comments," by Herbert Spencer. London: Williams and Norgate. Price 6s.

There is a curious little essay entitled "Meyerbeer." Of this composer Mr. Spencer holds a high opinion. He endorses the opinion expressed by Liszt that Meyerbeer "stood head and shoulders above the rest." We do not remember when Liszt uttered these words, but it must have been before Wagner arose, and then they were true. Again, our author cannot agree with the opinion that Meyerbeer's "ideas are commonplace." Yet all reasonable critics acknowledge that many of the composer's ideas are noble; it is the incongruous mixture of the elevated and the commonplace in his works which irritates them.

"Some Musical Heresies" are discussed. Of the two component parts of music, "the sensational and the relational," too much attention, thinks our author, is paid to the latter.

An orchestra, he tells us, can render beauty, grace, and delicacy; but, he asks, "where is the dignity, where is the grandeur?" And a few lines later he declares that "there is a massive emotion produced by the one [the organ] which the other [the orchestra] never produces: you cannot get dignity from a number of violins." The full tone of a fine organ undoubtedly has dignity in it, and if Mr. Spencer cannot assert the same of a fine orchestra, the reason may be that solemn sacred music and stately fugues so frequently performed by organists appeal to him more than the symphonies, symphonic poems and overtures, the special works for the orchestra. He may, therefore, ascribe dignity to the tones of an organ because he feels the music which they bring to life as such. Otherwise we cannot account for the opinion which he expresses.

### OUR MUSIC PAGES.

THE concise form and characteristic rhythm of a gavotte render it attractive, and when to these is added pleasing melody the pleasure is all the greater. We have chosen this month for Our Music Pages the "Gavotte Amoureuse," by August Nölck. It opens in the bright key of A, and though quaint at times it is modern in its harmonies and general character; mere imitation of the past, however clever, is seldom good, and never thoroughly satisfactory. The middle section of our gavotte is in the key of the tonic minor; over a drone bass are running quaver passages of good effect. The piece is easy to play.

### Reviews of New Music and New Editions.

*New School of Studies for the Pianoforte.* A Collection of Progressive Studies in all styles from the most elementary up to concert standard. Selected, edited, and fingered by O. THÜMER. Books XII. (High Grade), XIII. and XIV. (Higher Grade), and XV. and XVI. (Highest Grade). Price each, net, 1s. London: Augener & Co.

It is often said, and truly, that technique is a means, not an end, but while a student is working towards that end—viz. to have his fingers so trained as to be able worthily to interpret music of various schools—he is apt to think of technical perfection for its own sake; and the mere excitement in conquering difficulties make the practice of difficult studies of absorbing interest. In Book XII. there is good, solid work. It opens with two useful studies in arpeggio by Haberbier and Czerny, the latter with its large stretches forming excellent preparation for Chopin and Henselt. Two other numbers may be singled out for special mention—one in a minor by Moscheles on broken chords and a study in octaves by Loeschhorn; in these both hands are equally engaged. Book XIII. opens with a capital study in thirds and sixths by Czerny, well supplied with good fingering. In fact, that may be said of all the books of the series. Then come one by Cramer for strengthening the weaker fingers of the right hand, a third and fourth by Loeschhorn, which might easily be taken for

drawing-room or concert pieces, a fifth by Cramer on repeated notes, and then we have an exceedingly attractive study by Moscheles on interrupted octave passages. Among composers of studies this composer justly holds high place; many of his pianoforte pieces have become old-fashioned, but his *Etudes* have, apart from their usefulness, real musical value. Another number in this Book is the expressive Chopin *étude* in A flat, the second of the three which he wrote for the *Méthode des Méthodes*. Book XIV., also of the Higher Grade, opens with a study in D from Clementi's "Gradus ad Parnassum," a work of which it is almost impossible to over-estimate the importance; later on there is another number from the same collection. After an agreeably written study in arpeggios by Seeling, and one in octaves by J. C. Kessler, which will well repay hard practice, comes one in E by Moscheles, which must be played with great lightness and delicacy. The two concluding numbers are by Chopin and Henselt, the latter the well-known "Si oiseau j'étais," which forms part of the *répertoire* of every pianist of note. The last two Books (XV. and XVI.) are marked Highest Grade, and it is not surprising to find Chopin largely represented therein; there are five of his studies, No. 1 from the first, the others from the second set. This composer wrote a most delightful *étude* in extended chords in arpeggio, but for the sake of variety the editor has selected one by Seeling of great delicacy and charm. Then, of course, we find the name of Liszt in each Book. Another number is the "Song of Thanksgiving after a Storm," by Adolphe Henselt, offering technical difficulties which must be fully conquered before the poetry of the music can be revealed. The two remaining studies are by Nicodé and Seeling, both of them highly interesting. At the outset we praised the scheme of this New School of Studies, and it has been successfully carried out. Mr. O. Thümer, the editor, has provided pianoforte students with a work for which all who use it will be grateful. If they want more of Clementi, Cramer, Chopin, Henselt, or Liszt they can easily obtain their works, but the New School offers all needful training; those who steadily follow the course from beginning to end will obtain thorough command of the keyboard.

*Etincelles* (Sparks), Six Short, Melodious Sketches for the Pianoforte by STEFÁN ESIPOFF. London: Augener & Co. No. 1 is a "Doll's Valse," light and tasteful. No. 2, a "Fairy Dance," is a merry piece in which much use is made of a little figure which Bach probably invented, but which has been specially associated with fairies from the time of Weber; the music is appropriately blithe and gay. No. 3 is entitled "Cradle Song," and it is both clever and attractive; clever in that much is made of modest material, and attractive in that the melody is fresh and the harmonization piquant. No. 4, "Joyous May," is cheerful; No. 5, "Hunting Song," lively and brilliant; while No. 6, "Teasing," has music which suggests irritation of some kind. All these pieces are easy, and though of moderate compass the composer has made them interesting.

*La Plainte*, Study for the Left Hand, by CORNELIUS GURLITT, Op. 123. London: Augener & Co.

THIS is an excellent piece, for if well played by someone heard but not seen, the majority of his audience might easily believe that both of the pianist's hands were engaged. The writing shows no little skill; left-hand pieces in which melody-bearing chords are struck, and then sustained by means of pedal, while the hand scrambles up and down the keyboard in scale or arpeggio passages would, even under the same conditions, be at once detected by anyone except a mere tyro. It is scarcely necessary to add that as practice for the left hand this Gurlitt piece is of value.

*Thirty Studies in Progressive Order for the Violoncello*, by AUGUST NÖLCK, Op. 69. Books 1 and 2 (Edition Nos. 11857A and 11857B). Each, net, 1s. London: Augener & Co.

THESE studies, written by a violoncellist of wide experience, will prove acceptable to teachers. Instruction books of

moderate size are more tempting to beginners than those of large compass. The latter, however good, often have a depressing effect; pupils whose courage is not over-strong are apt to sigh and wonder whether they will ever get to the end. The first of the two Books under notice deals only with the first position; the exercises in the second go up to the fourth. There are useful comments as to the character of the various exercises, also as to the manner in which they should be practised.

*Dov'è la Sorella*, Canzonetta, Parole di Hermann Luecke. Musica Dedicata alla Sorella "La Graziosa, Bella," da G. HENSCHEL. English version by the composer. London: Augener & Co.

THIS song, simple in form and character, has quiet, plaintive charm, while the melody is enhanced by an accompaniment the harmonies of which are refined and expressive; in the second stanza the chords are spread out. Attention may be called to the bass, which sings, as it were, a counter melody. The song is but a trifle, yet one which will be welcome to vocalists. It is for mezzo-soprano or baritone, and no one knows better how to write for the voice than Mr. Henschel.

*La Chasse*, by NICCOLO PORPORA (1688-1766), for Violin with Pianoforte accompaniment. Arranged from the original figured bass by Alfred Moffat. London: Augener & Co. PORPORA, as shown by the dates on the title-page, lived to a good old age, and wrote many compositions—operas, masses, cantatas, fugues, and sonatas for the violin. His music for the church and the stage has passed into, perhaps, not unmerited oblivion, but his fugues and sonatas deserve to be better known. Porpora, in fact, is principally remembered in connection with Haydn, who when young made his acquaintance, and in return for various menial services received instruction from him in composition. *La Chasse* is a bright, taking piece, and the accompaniment evolved by Mr. Moffat from the original bass with its hunting-horn rhythm, skilful and animated.

*Musical Pastime: Six Short Pieces for the Pianoforte*, by EDMONDSTOUNE DUNCAN, Op. 60. London: Augener & Co.

No. 1 is a "Hunting Piece," of fresh exhilarating character, with a line from "Chevy Chase"—"To drive the deer with hound and horn"—by way of superscription. No. 2, "Sport and Revels," has a Shakespearian quotation, "Some to dance and some to make bonfires," and bright merry music it is. But what is pastime to the player was work to the composer; in the rhythm and harmony there are many touches which show thought and judgment. No. 3 is "Maying," a delightful number full of sweet melody and basses which by association suggest pastoral scenes; it is, by the way, Maying such as poets dream of, not such as we have lately experienced. No. 4, "Before Dawn," has the inscription, "Where silence is more than all tunes," from Swinburne. Music cannot depict silence, but it can the mood which the mysterious silence of nature before dawn begets. The brief, middle section, with its simple tonic-dominant phrase twice repeated and four intermediate bars in which a wandering from the key is suddenly checked by clever enharmonic means, offer a good specimen of the composer's naturalness and restraint. No. 5 is a March of marked originality; while No. 6 is a Rondino, of which the superscription, "Sing heigh-ho the holly, This life is most jolly," gives the clue to the style of the music.

*Night Scene*, for the Pianoforte, by GRAHAM P. MOORE. London: Augener & Co.

THIS piece, as we read on the title-page, is a "Reminiscence of the Cinnamon Gardens, Colombo." The gentle waving of the music and the delicate harmonic effects seem to suggest the softness and fragrance of these Eastern gardens. However, quite apart from any attempt to picture the place in tones, the piece is refined and pleasing. It is easy to play, but it requires a light and delicate touch.



## GAVOTTE AMOUREUSE

by

AUGUST NÖLCK.

Op. 31.

Animato ma non troppo.  
Lebhaft doch nicht zu sehr.

PIANO.

*p*

*mp*

*con Ped.*

*m.f.*

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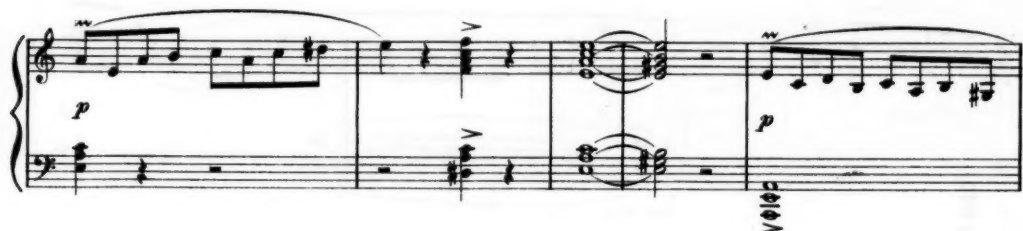
10, Lexington Street, London, W. Established 1878



Animato.  
Lebhaft.

The musical score is written for piano and consists of five systems of staves. Each system has a treble staff and a bass staff. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system continues the melody in the treble staff and adds a bass line. The third system features a treble staff with eighth notes and a bass staff with a long, sustained chord marked "con Ped.". The fourth system shows a treble staff with eighth notes and a bass staff with a long, sustained chord marked "sf con Ped.". The fifth system concludes with a treble staff of eighth notes and a bass staff with a long, sustained chord marked "dim.". The score is written in a style typical of early 20th-century musical publications.





*D. C. al Fine senza replica.*

*Shakespeare's Flowers. A Second Garland of Original Compositions for the Pianoforte by ISABEL HEARNE. (Leonard & Co.)*

It has become quite the fashion nowadays to give short pieces titles, and the composer may be congratulated on having selected for that purpose certain flowers mentioned by our national poet. The very names sound pleasant, and in addition each number bears a Shakespearian quotation. In the music there is imagination, refinement, and last, though not least, simplicity. In the first the music seems to imitate the twining of the honeysuckle round the woodbine; while No. 2, "Cuckoo Buds" (the cowslip or the buttercup), doubtless so named "on account of their appearing with the cuckoo's voice in spring," naturally suggests cuckoo notes; such realism, however, is quite legitimate. Of the other numbers we may specially mention the graceful "Colombine," the gently swaying "Love-in-Idleness," and especially the expressive "Wild Thyme."

*Sonatina for Violin and Pianoforte, by WEBER. Arranged by W. ABERT from the Piano Duet Sonatina. (Edition No. 11765, net, 1s.) London: Augener & Co.*

THE composer of "Der Freischütz," like his great contemporary Schubert, commenced writing at an early age, and from the very beginning we find in both traces of that gift for melody which they retained throughout their lives. Weber was only fifteen years old when he wrote this sonatina, and he was then studying with Michael Haydn. The work has three movements: an expressive Moderato, a brisk little Menuett with soft flowing Trio, and a firm, rhythmical Marcia.

*Dodelinette (Lullaby) and Melody in F, for Pianoforte, by F. KIRCHNER, Op. 910 and Op. 928. London: Augener & Co.*

THE first is smooth, and in the principal section there are quiet figures which suggest the rocking of the cradle; while in the middle portion we hear, as it were, the mother's song to her infant. A melody is said to be an "agreeable succession of sounds," and that is just what one finds in the second piece. The five-bar phrases at the opening, and again when the principal theme returns, contrast effectively with the ordinary bar-grouping of the middle section. The music is fresh, and the writing easy; moreover, the piece is short.

*A Bundle of Ballads, set to music by ALEX. S. BEAUMONT, and At Henley, Suite for Piano and Violin by the same. (Charles Woolhouse.)*

THE ballads are tuneful, taking, and all effectively written for the voice (soprano or tenor, mezzo-soprano or baritone). Though the style is light the music displays skill and refinement. It is a "Bundle" which vocalists will find useful to carry about with them. These ballads are dedicated to Madame Medora Henson. The Suite contains four numbers, entitled "A Row," "A Song," "Conversation," and "A Dance." The music is smooth, melodious, and agreeably written for both performers—in fact, such music as sports at Henley would inspire.

*Musical Analysis, a Handbook for Students, by HENRY C. BANISTER (William Reeves).*

THE late author gained wide experience as a teacher, and he had a quiet, clear style of writing, so that his books ("Harmonizing of Melodies," "Art of Modulating," etc.) are valuable helps to students. The following from the opening chapter of the one under notice will show that he was an honest teacher, i.e. really anxious to turn out intelligent pupils: "The present writer would have no interest in helping a candidate merely to pass; plenty, in helping a student to understand, so as to face any reasonable examiner."

## IN THE CONCERT ROOM.

LAST month I promised to write at greater length of Herr Nikisch's two concerts, but a month's reflection has crystallized the matter, and I do not find there is anything much to be said. Nikisch certainly takes a soloist's liberties with his texts. Sometimes one agrees with his readings; at other times one does not. His attitude towards music is one of emotional reflection, and he is so familiar with the orchestral repertoire that, naturally, he is inclined to over-subtlety in his treatment of expressive detail. One sees the same thing in our actors and actresses when playing Shakespeare; but no one blames them. Nikisch is the most skilful conductor of the day. Almost alone of modern directors of the orchestra he can make his band as sensitive to his intentions as a great violinist can his solo instrument. Practically that is a new school of conducting. The old masters who wrote the symphonies and overtures which we admire to-day had no idea that such conducting could be. It was seriously thought that a large orchestra could not play accurately as well as quickly, and Beethoven's symphonies were considered well-nigh impossible of performance. The technique of the orchestra itself has improved beyond all knowledge—in fact, the advance of instrumental technique all round is one of the features of the age. Modern composers take that into account: for instance, Richard Strauss's tone-poems would have been impossible to the orchestral players of the pre-"Tristan" period. The point, then, is, Should the works of a Beethoven, or a Schumann, or a Schubert be taken in hand by the conductor in a modern spirit? Should he make expressive points in passages in which the composers themselves were content with a straightforward accuracy only? The answer must be in the nature of a compromise. Some of the old music, especially Beethoven's, will stand the extra expressiveness of the modern conductor and the modern orchestra; some of it will not. Nikisch, perhaps, does not always appreciate where the exact line should be drawn. But I find his readings of interest because they are the expression of a sincere musical temperament, and sometimes because that temperament is not exactly classical they are the more interesting. In short, I do not see why we should not allow the conductor as much latitude for his temperamental views as we allow an Ysaye, a Paderewski, or a Pachmann. To those who clamour for what they call a strict objectivity in the performance of classical works I would reply that no composer yet succeeded in notating all his intentions. Music as it comes down to us in score has to be recreated by the interpreter before it lives again.

The rest of the music of the month has been considerably curtailed by the Coronation arrangements. Most of the important concerts were fixed to take place before the event. Of those that were given afterwards the final concert of the Philharmonic Society was the most important. The directors gave us a banquet of novelties, all, except Sir Alexander Mackenzie's "The Cricket on the Hearth" overture, by young men. Mr. Percy Pitt's "Five Poems for Baritone and Orchestra," required more rehearsal. They are modern work in the importance given to the orchestra as an expressive medium, and it is necessary in such compositions that the accompaniment shall be delicately and subtly played. Mr. Ffrangcon-Davies, the singer, attempted an exaggeratedly intimate reading, and this made the comparative roughness of the orchestra more of a drawback than it would otherwise have been. Still, one could admire the poetic atmosphere of the songs and their uncommon harmony and originality of melodic outline. They must be heard again. The violin concerto in D minor by Mr. A. Randegger, Jun., exalted my opinion of the composer. He has a rather novel idea of a concerto. The solo instrument weaves much rhapsodical embroidery on a sombre background of orchestra. A weakness of the concerto, perhaps, lies in the fact that the solo instrument is too often merged in that background, so that it does not stand out distinctly—mainly a question of scoring. Also

the thematic material is not always quite striking enough, so that there seems a want of design and backbone. But fancy, and even imagination, are unquestionably there, and the workmanship is often strikingly skilful. Herr Kubelik played with more spirit than he usually exhibits, but I fancy the composer would have liked a little more passion, especially in the beautiful slow movement. Mr. Herbert Bedford's nocturne for contralto and orchestra, entitled "Summer Dawn," made a good impression. The composer has evidently something to say, though in this particular work I was haunted by the idea that the character of the vocal music was hardly at one with the orchestral treatment. The composer seemed to be courting popularity through his singer, and to be going his own way in his orchestra. The fascination of the orchestra, indeed, is exercising a strange influence over our younger composers. In their songs they are apt to forget that the poem, and therefore the voice, should be the principal thing, and to write a symphonic-poem for voice and orchestra. To say this is to lay oneself open to the charge of being a reactionist, but it should be said all the same. Sir Alexander Mackenzie's overture is a kind of companion picture to his "Britannia" overture. It is very English, very sane, and quite humorous. Here you have no wire-drawn subtleties either of idea or of workmanship, although the latter is skilful enough in an unobtrusive style. We ought to hear the whole opera.

A few lines may dispose of the season's concert-making. At the time of writing there is only one concert of any importance to take place—Kubelik's last recital, and even that does not require notice. Mr. David Bispham gave us a Strauss recital on July 7, repeating his recitation of "Enoch Arden" with Strauss's beautiful music. The programme also contained several of the composer's songs, two of which, "Pilger's Morgenlied" and "Traum durch die Dämmerung," are late examples of Richard Strauss's genius. The first is evidently modelled on the Wagnerian monologues. The accompaniment is singularly interesting, but with all its importance it does not detract from the effect of the voice in the scheme of the song.

Of all modern composers Strauss stands pre-eminent for his artistic tact. He always keeps his end in view, and conditions his workmanship accordingly. Some of our younger composers might learn a lesson from him in this respect. Of the many vocal and instrumental recitals one need only say that Mr. Josef Hofmann has proved himself a pianist of delightful gifts. His appearance in London will always be welcome. Herr Földes, a young 'cellist, has played twice. He is, if one may coin the word, a Paganinist of his instrument. His technique is astounding, but he also has higher qualities. If the 'cello were as fascinating an instrument as the violin he would be a rival of Kubelik's. But 'cello literature is limited, and at his second recital Herr Földes drew on violin music in a sarabande, gavotte, and gigue of Handel's, and in Paganini's concerto in D major. The Handel was played with a rare feeling for its humorous antithesis—gracefully in the eighteenth century style, and yet alive and piquant. The Paganini concerto was not effective on the 'cello, although the player added a number of difficulties of his own device, by way of showing us what can be done on his instrument. He certainly proved what should not be done. Földes should be heard again. Unfortunately, both his concerts were given at a time when the public was not open to receive musical impressions. A word is due to Miss Alice Hollander, a new contralto who possesses a fine voice and unmistakable musical talent. She is not yet mistress of her resources, and the middle notes of her voice are wanting in tone. It is not clear if she is not really a mezzo-soprano. The compass of the voice is large. She has the low notes of the contralto with the high notes of a mezzo-soprano quality. We shall hear a good deal of Miss Hollander when she is matured as a singer. And so my account of the summer concert season ends. Much could be written of its chief features, but at present it is sufficient to chronicle its close.

CON BRIO.

## THE OPERA.

THE month at Covent Garden has not been without interest. The revival of "La Traviata" and "Manon," and the production of Mr. Herbert Bunning's "La Princesse Osa" and Miss Ethel M. Smyth's "Der Wald," have been the principal features. Wagner has become a kind of Wotan; his power, for the time, at any rate, has been shattered. We hear a deal of the reaction to the older opera, but really it is only a question of the natural admiration of such singers as Madame Melba and Signor Caruso, and of the failure of the German artists to attract an audience accustomed to the singing of Jean de Reszke, and still remembering the magic of Terina's art. There surely can be no real love of such paltry music as that of "La Traviata"! Melba wore gems of monstrous value, and in a modern dress she sang through the music of Violetta with complacent perfection. The singers of the past, I fancy, instilled more passion into their singing of Verdi's florid music. Signor Caruso was successful as Alfred, and the rest of the cast was adequate.

In the welcome extended to Massenet's "Manon" there was more evidence of a reaction. It is some five years since the opera was performed at Covent Garden. M. van Dyck was then the Des Grieux and Melba the Manon. At the revival last month M. Maréchal, the new tenor from the Paris Opéra Comique, was the hero, and Miss Garden made her *début* as the pleasure-loving Manon. The tenor sang with full appreciation of Massenet's music, and Miss Garden, whose voice has not many fascinating qualities, was charming as Manon. M. Plançon, M. Giliert, and M. Allard filled the other important rôles. It is a little difficult to understand why Massenet's opera has not been successful at Covent Garden in the past. It is, perhaps, too long, but it has a charming elegance and a consistency which does lift it to the level of a work of art. On the passionate side it is more showy than sincere, but Massenet is a master of sentiment in his own way, and can always bring off the effect at which he aims.

It was curious that the revival of "Manon" should have preceded, by a few days, the production of Mr. Bunning's "La Princesse Osa," for Mr. Bunning was a pupil of Massenet's, and in this new opera he has practically taken Massenet as his model, with modifications from Wagner, such as a constant use of the leit-motif, the continuity of the vocal music, and a rather more prominent use of the orchestra. I do not think M. Bérenger, the librettist, has succeeded in writing a good book. In his endeavour to be concise he has cut down the part of the Princess herself until scarcely anything but the name remains of Anthony Hope's charming heroine. The smith Stéphane is the principal character, and his love for the Princess the principal theme of the story. To go no farther, it is precisely in the expression of this love that Mr. Bunning has failed. The music lacks life, melodic distinction, and sincere emotion. Massenet, Mr. Bunning's model, would have made the smith musically effective. Nor do the few ballads which the Princess has to sing convey the charm of her nature, and the final tragedy of the death of Stéphane does not get itself expressed in the music. Mr. Bunning's score has several ingenious points. He has tried hard to write in an uncommonplace way for the chorus, and the sextet and chorus at the end of the second act contains some very good ideas, which might have been better realized by the Covent Garden singers. Here there was an attempt which, however much it may have failed to realize the composer's intentions, is at any rate worthy of respect. In general, Mr. Bunning's writing for the voice is ineffective, mainly, I think, because he merges it too much with the orchestra, and keeps it in too monotonous a compass. His vocal intervals are not striking, and do not convey the meaning of the words, and though the texture of the score is melodious, real vocal melody is almost non-existent. I do not think there is anything in the score to suggest that Mr. Bunning will ultimately shine as an opera composer. In light opera he should find the fullest and most complete expression of himself. For the expression of strenuous emotion he lacks the fire of sincerity.



The second English opera—Miss Ethel M. Smyth's "Der Wald," produced on July 17, was in direct contrast. It is more English because its models are Teutonic and not Gallic. Miss Smyth has done opera work before, but I knew her mainly as a composer of oratorio and chamber music. The experience she has gained in that field of art has enabled her to write an opera which, for strength of workmanship and solidity of texture, is by far the most important contribution to operatic art which has come from British pens, either of men or of women. And she has higher qualities than those of technical skill. A vein of strong imagination and philosophic fancy runs through the work. In conception it is lofty; in workmanship the conception is realized. Miss Smyth is her own librettist, and she has conceived a very original idea. My readers will be conversant with the plot of the opera from the lengthy notices which have appeared in the press. The strength of the story does not lie in its outward drama, which is simple enough, but in its fanciful setting, in the contrast of the calm of the forest, of Nature, with the feverish human drama enacted. There is no real tragedy in life; the fever of human joys and sorrows is an illusion; far above those transient things is the calm working of Nature, the mystery of the universe. Let us keep that in mind, and we shall rise superior to human tragedy, which is only tragedy when the cause of human affairs and the perversity of human character run counter to Nature. The perverse sensuality of Iolanthe brings about a seeming tragedy, but it would have been real had the children of the forest, of Nature, given way to Iolanthe's power for evil. In a sense, one may say it is the teaching of Wagner's "Ring," only Miss Smyth takes a simple and less transcendental stand. Let us remember the calm working of Nature and never forget the mystery of Nature's sanity, making our lives part of it, so that we may see ourselves in the right proportions. Then will human tragedy no longer seem tragedy, except when it rises counter to Nature.

It will be seen the theme is big, and called for big treatment. Here one might have thought that a woman composer would fail, but it is precisely here that Miss Smyth has succeeded. The opening chorus, in which the spirits of the wood sing of the immutability of Nature in her constant working, and of the transient nature of human sorrow and joy, strikes a noble and imaginative note. In mood it reminds me of Brahms—especially of the Brahms of the "Song of Fate"—but it is by no means a plagiarism. This chorus concludes the opera when the brief human tragedy has been played out. The mere conception raises the opera from the ground, for it is evident the composer has something to express of deeper import than the musical expression of fleeting emotion. Perhaps it has been intentional that the human side of the opera has not been fully expressed in the vocal music. Certainly Miss Smyth has made use of an ultra-Wagnerian style of declamation, and has shirked melodious interest even where the emotions expressed demanded it. Thus the passionate outbursts of Iolanthe are not realized in the vocal music. Her vocal utterance is too dry and unsensuous. The music gives us no clue to the temperament of this tragedy-maker. Again, the love-music of Heinrich and Röschen has not the emotional warmth it should have had. In general, there is too slavish an imitation of Wagnerian declamation, without the subtle melody which often runs beneath it. Here I fancy Miss Smyth's inexperience in opera-writing has hampered her. In the orchestra she expresses the drama fully. She rises to the dramatic climax, and yet is never theatrical. Sometimes there is a chamber music or absolute music touch in the orchestral accompaniment, but it has a good effect. Wagner, of course, is the model as a whole, but I fail to notice the close imitation of which the Berlin critics complained. There is plenty of Miss Smyth. I could mention a few details which did not impress me as successful, but in noticing them a wrong impression might be conveyed, for I wish to make it clear that this new opera is not only clever in a technical sense, but has a fine poetic atmosphere in the realization of the calm of Nature and in the expression of the simplicity of the children

of the wood. One of the most ingenious and imaginative points in the score is the manner in which Miss Smyth has obtained a folk-song colour without losing hold of the musical expression of the bigger issues. The opera should find its way into the regular *répertoire*, and should be given a practical English translation. One has so often written uncomplimentary things of the Covent Garden stage management, that it is pleasant to be able to chronicle a performance, on its scenic side, which could hardly be surpassed anywhere.

BECKMESSER.

## Musical Notes.

### HOME.

**London.**—A highly promising scena for baritone and orchestra from a MS. opera, "Grethe's Departure," by Paul Corder, son of the well-known composer and curator of the Royal Academy of Music, was performed at the Students' Concert of that institution on June 20, under the direction of Sir A. C. Mackenzie, whose Coronation March was included in the programme.—Of the two concerts given by the students of the Royal College of Music on June 20 and July 3, the first, under the direction of Sir C. V. Stanford, was particularly good. The programme included the overture of Goetz's delightful opera, "Taming of the Shrew," Brahms's pianoforte concerto in D minor, the solo part well rendered by Harold Smith (exhibitioner), and a pleasing new song, "Berceuse," by Frank Bridge. At the second concert Brahms's quartet in A minor and Dvorák's fine pianoforte quintet in a major were performed.—An orchestral concert was given last month at Queen's Hall by the students of Trinity College, London, under the direction of Dr. Turpin. A ballad, entitled "The Mill," by S. P. Szczepanowski, and an overture-fantaisie, "Lilinau," by C. S. Fenigstein, created a favourable impression. Miss Edith Withecombe, who has a good contralto voice, deserves mention.—Two pastoral plays ("The Dream-Lady," by Netta Syrett, and "The Old Wives' Tale," by George Peele) in aid of the Women's Memorial to the Queen, were performed by the pupils of Hendon Hall, of which Miss Agnes Bartlett is principal. Some attractive incidental music by Purcell, Boyce, Brahms, and Luigini, well played, added to the success of the afternoons (July 10th and 12th).

**Liverpool.**—The summer season of Sunday concerts at New Brighton Tower commenced on June 22 with a Wagner programme, consisting of the overtures to "Rienzi," "The Flying Dutchman," "Tannhäuser," and "Lohengrin," the introduction to the third act of the last-named opera, and the Parisian version of the Venusberg music from "Tannhäuser." Mr. Fowler Burton, the vocalist, sang the aria, "The term's expired," from "The Flying Dutchman," and Wolfgram's Address.—The second concert, on June 29, was devoted to Tchaikowsky, and remarkably fine renderings were given of the fifth symphony, the "Romeo and Juliet" overture, and the Cossack Dance from "Mazeppa." The singer was Miss Fanny McCullough.—At the third concert the main items were Dvorák's "From the New World" symphony, his "Carnaval" overture, and a Liszt rhapsody. Miss Sarah Andrews sang Dvorák's "Songs my mother taught me" with great feeling, but rather spoiled Liszt's "Die Lorelei" by an undue tendency to hurry.—A second Tchaikowsky recital was given at the fourth concert, on July 13. The symphony was the seldom-heard No. 1 ("In Winter"), a most interesting work for the light it throws on the development of Tchaikowsky as a symphonic writer. Mr. Josef Holbrooke played the fine piano concerto (No. 1) in brilliant style, and the concert ended with the rousing "1812" overture. Mr. Rodewald, the honorary conductor, has a band of 70 or 80 competent instrumentalists under him, and the concerts are consequently on a very high plane of excellence. The music-lovers of Liverpool and the neighbourhood now have the advantage of first-class orchestral music practically all the year round.

**Edinburgh.**—Edinburgh Musical Education Society.—Two meetings were held in June. On the 4th Mr. Duncan Fraser, F.E.L.S., read a paper on "The Influence of Art upon the Human Voice," and on the 18th there was a discussion on "Sight Reading," led by Mr. Hatley and Mr. Sveinbjörnsson. On July 2 was held the last meeting for the session, when about 70 members and guests were present, Professor Niecks, Mus. D., president, in the chair. An informal address was given by Professor S. S. Laurie, LL.D., Professor of Education in the University of Edinburgh. Among other interesting topics Professor Laurie pointed out the unsuitability of much of the music that is sung in schools, and urged the crying need for reform in this respect. He suggested as most congenial to young people the "heroic," the "religious," and the "convivial"; and that songs expressive of these sentiments are more suitable than the "sentimental rubbish" which can be sung with such fatal facility.

Among the many school exhibitions which take place in Edinburgh about the end of July, a very interesting recital of pianoforte playing was given on Saturday afternoon, July 19, by the scholars attending the private school conducted by Miss Gamgee and the Misses Clark Stanton. The system of teaching at this school, whereby beginners as well as advanced pupils receive the most skilled teaching available, is one that should commend itself to all parents. The playing was throughout neat and clean, the phrasing excellent, while the *ensemble* playing showed marked precision.

#### FOREIGN.

**Berlin.**—During 1901 227 opera and operetta performances were given at the Royal Opera, and 90 ditto at the New Royal Opera (late Kroll's). The quasi-novelties were "Samson and Dalila," by M. Saint-Saëns, and the old operetta "Madame Angot." Beethoven had 6, Mozart 20, Weber 7, Wagner 73 evenings. For next season the following novelties are promised: Max Schillings' "Pfeifertag," "Die Feuersnot" by Richard Strauss, "Louise" by Charpentier, Massenet's "Manon" and "Navarraise," and "Carillon" by Urrich. With reference to the 600th performance of "Don Juan" in this city, mentioned last month, it may be stated that the *première* of this great work occurred on 20th December, 1790, at the then National Theatre in the present Schiller Square. The 300th performance took place 63 years later, in 1853; the 400th after 17 years, in 1870; and the 500th in 1887. On the recent occasion under notice a jubilee booklet was issued by the administration of the Royal Opera containing, *inter alia*, numerous pictures of the most eminent interpreters, of the dresses and scenery that have appeared on the various stages during that time, from which, however, strange to say, those of the present Capellmeisters were excluded. As at the Mozart Festival given at the Royal Opera in November last, "Don Juan" was again performed strictly in accordance with the plan laid out by Mozart for the first representation at Prague in 1787, which includes the use of a piano for the accompaniment of the "recitativo secco," perverted afterwards by J. Ph. S. Schmidt into orchestral accompaniments. It was a mistake, however, to omit again, as last year, out of reverence for that original Prague *première*, those improvements and additions subsequently introduced for the performance at Vienna by Mozart himself. The band was again fittingly reduced to a smaller scale. Richard Strauss conducted.—The Italian company brought over by Angelo Neumann, which had some very successful evenings under the spirited conductorship of Vigna who received quite an ovation, was followed by the Stuttgart Opera Company, which demonstrated its high artistic qualities by an *ensemble* of rare excellence under the musical direction of Pohl and Reichenberger. It produced three works new to Berlin—"The Little Michus" by Messager, "Orestes" by Weingartner, and "The Polish Jew" ("The Bells") by Karl Weiss, of which the last named was the most successful.—The Richard Wagner monument is to be unveiled on 1st October, 1903. The fact has national importance, as the cost has been defrayed by Germans in all parts of the world. Festivities

on a large scale are contemplated.—The local Tonkünstler-Verein on nine evenings during the last season gave 36 manuscript and 60 published works by 40 different composers.

**Cassel.**—Eight new operas and operettas were produced last season.

**Dresden.**—"Rübezahl," fairy opera, words and music by the local composer and instrument maker Alfred Stelzner, which presents a mixture of many styles, from Wagner to "Flick and Flock," and is, technically, written on the Wagnerian method, obtained, with a first-rate performance under Schuch, a very friendly reception. By way of innovation, four specimens of the violetta and of the cellone—the composer's inventions—were used, with doubtful results, as they seemed to overbalance some portions of the score.

**Elberfeld.**—The 38th Musical Festival, given with an orchestra of 112 and a chorus of 400, was more than any of its predecessors conspicuous for an ultra-modern programme. Chief honours amongst novelties were carried off by Gustav Mahler's third symphony in five parts, performed under the composer's direction. The selection included likewise: "Herr Oluf," a ballad for baritone and orchestra by Hans Pfitzner; a choral work, "Häckelberend's Funeral," by Th. Müller-Reuter, the gifted local conductor; a "Chorus of the Dead," for mixed voices and orchestra, by the young Munich composer Fritz Neff; excerpts from E. Humperdinck's fairy play, "Dornröschen"; "Pan," an idyl for orchestra, by Herr Bischoff; "Forest Rambles," orchestral poem by Leo Blech; and a very melodious pianoforte trio by Paul Juon, besides other familiar and unfamiliar works.

**Erfurt.**—An excellent performance of Bach's "St. Matthew Passion" has been given, with a chorus of over 200 voices, under the direction of Karl Zueschneid, who has infused new life into our musical doings.

**Frankfort-on-Main.**—The great male choral tournament for the "Emperor William Prize" will be held here in the summer of 1903. It will be the largest vocal gathering that has ever taken place in Germany.

**Giessen.**—An artistic event of the first rank was a highly creditable performance in this small town of Beethoven's "Missa Solemnis," under Gustav Trautmann, the chorus earning special distinction.

**Guben.**—A monument is to be erected to the renowned actress and composer, Corona Schröter, a favourite of Goethe, who was born here.

**Kiel.**—In these times of musical festivals the sixth Schleswig-Holstein meeting, which came off here under the direction of the renowned Meiningen conductor Fritz Steinbach, takes a prominent place. The musical performances were not lacking in effect or interest because only three names—Bach, Beethoven, Brahms—were represented on the programmes. It would, however, have been particularly appropriate by way of novelty to add the name of the great symphonist Bruckner to the other three famous B's.

**Leipzig.**—The Sängerbund "Teutonia," composed of the male choral societies "Concordia," "Erholung," "Leipziger Männerchor," "Mercur," "Phönix," and "Sängerkreis," gave a concert in the hall of the Zoological Gardens on June 10, under the direction of Messrs. Moritz Geidel and Gustav Wohlgenuth. The programme included Zoellner's "Sigurd's Brautfahrt," one of his best works, and T. Podbertsky's "Friedrich Rothbart," also various *a-cappella* choruses by Kienzl, Hegar, Wohlgenuth, etc. The body of sound was most impressive, but as regards precision the singers were not always "one heart and one soul."—The "Concordia" and "Leipziger" male choral societies gave their summer concerts at Bonorand's on June 30 and July 5. In memory of King Albert, the former included A. Winterberger's Funeral March, Robert Schumann's "Requiem," and Mendelssohn's "Beati mortui," the last named being also included in the "Leipziger" programme. The two choirs, under Moritz Geidel and Gustav Wohlgenuth, the respective conductors, acquitted themselves admirably.—The Town Theatre recorded from 1st July, 1901, to 30th June, 1902 (being the twentieth year of the direction of Max Stagemann),

214 operatic performances, which included 65 different works. Wagner had 42 representations, Weber 8, Mozart 7, Beethoven 3. Eight novelties were given.—The novelties or quasi-novelties chosen for next season are:—Spohr's "Crusaders," Puccini's "Tosca," Leo Blech's "Das war ich," Liszt's "St. Elizabeth," Gounod's "Romeo et Juliette," Hugo Wolf's "Corregidor," and Hummel's "Confession" ("Beichte").—A committee has been formed for the erection by public subscription of a national Richard Wagner monument in this beautiful city, the master's birthplace. German sculptors will be invited to compete.—Dr. Karl Reinecke, who has celebrated his 78th birthday, has relinquished his distinguished position at the Conservatorium, which he had held for 42 years. Arthur Nikisch succeeded to his post of "Studien-director."—The well-known publisher Ernst Eulenburg will start a series of new subscription concerts (orchestral), for which the most eminent conductors and artists of the day will be engaged.—Max Klinger's famous Beethoven statue has, by means of a municipal donation and patriotic local contributions, been acquired for the magnificent museum of this city, where the eminent sculptor was born. The purchase price is said to be 250,000 marks.—To general regret, the expected new edition of Liszt's works by Breitkopf and Härtel will not be forthcoming, since no agreement could be arrived at with all the original publishers.

**Lippstadt.**—A new cantata, "Columbus," for male chorus, baritone solo, and orchestra, by the young local professor Joh. Conze, has produced a very favourable impression.

**Munich.**—The 20 grand performances at the new Prince Regent Theatre will commence on 9th August and end on 12th September next. "Tannhäuser," "Lohengrin," "Tristan," and "The Meistersinger" are the works chosen.—At the election of a conductor for the Academy Concerts Stavenhagen obtained 81, Fischer 70, Zumpfe only 50 votes.—In place of Frau Schröder-Hanfstängel, who is unfortunately seriously ill, Frau Bianca Bianchi has been appointed vocal professor at the Royal Academy.

**Nuremberg.**—On the occasion of the 50 years' jubilee festival of the Germanic Museum, which was attended by the Emperor William II. and the Prince Regent of Bavaria, the latter presented that institution with a truly princely gift: R. Wagner's original score of his "Meistersinger von Nürnberg." A concert followed, given by the Royal Munich Choir, in the beautiful church of St. Lawrence.

**Plymouth.**—The growing popularity of the Russian composer P. Tchaikowsky has been demonstrated by a grand festival here, which was devoted entirely to works from his pen. Among the most noteworthy features were the pianoforte concerto in B flat minor, admirably played by the Court Kapellmeister Mannstedt; the opera "Iolanthe," given in concert form; a suite from the music to the ballet "Dornröschen," Op. 66a; and a very charming "Chorus of Insects" from the unfinished opera "Mandradora." The musical direction was in the very competent hands of Ferdinand Meister.

**Ratisbon.**—On the 7th and 8th September next a great guitarists' festival will take place. It is gratifying to find that this instrument, which was at one time a universal favourite, and is so admirably adapted to the accompaniment of the German Volkslied, is again to be brought into more prominent notice.

**Zwickau (Saxony).**—A concert was given here, Robert Schumann's birthplace, by the pianist Marie Wieck, half-sister of the late Clara Schumann, aged 70. She played with excellent technique several pieces by the great composer, also Weber's "Perpetuum mobile."

**Vienna.**—Director Mahler, of the Imperial Opera, has decided to produce Dvorák's "Russalka," Tchaikowsky's "Dame de Pique," Goldmark's "Götze von Berlichingen," and Hugo Wolf's "Corregidor" during next season.—A signal and legitimate success was achieved at the "English Garden" Theatre by the operetta "Countess Pepi," with a clever libretto by Victor Léon, and music skilfully selected by Ernst

Reiterer from the most charming melodies of Johann Strauss. The performance and the staging were of high excellence.—A Schubert fountain is to be erected on the Sobieski Place, near the master's birthplace at Nussdorf. The bas reliefs will represent some of his numerous melodies in which water plays a prominent part.—Amongst the papers of a recently deceased Hungarian nobleman some unpublished pieces of Liszt have been discovered, which will be published very shortly.

**Carlsbad.**—The 100th anniversary of the birth of Joseph Labitzky has been celebrated. He directed the local orchestra during half a century, and left about 200 pieces of dance music. His son August has been conductor of this fine band for the last quarter of a century.

**Ischl.**—In the garden of the beautiful Strauss Villa, where Johannes Brahms spent many happy hours, a monument in memory of the great composer has been unveiled with much solemnity.

**Prague.**—The municipality has voted 286,437 crowns (half-florins) for the Czechian Theatre, 261,667 for the German stage, and 50,000 for the Conservatorium of this city.—A second Czechian theatre is to be erected in the suburbs, "Royal Weinbergen," a large subvention being agreed to by the town authorities.

**Trient.**—A new opera, "La Contessa d'Egmont," by Raffaele Lazari, was produced here with success.

**Paris.**—At the Grand Opéra no fewer than 1,530 persons are employed, including 55 solo vocalists, 165 chorus singers, 109 orchestral players, 217 members of the ballet, 277 supers, 82 tailors and needlewomen, etc. No wonder that the State subvention of £32,000 sterling per annum is readily swallowed up.—The six cantatas written for the "Prix de Rome" have been performed at the Conservatoire. The first prize was adjudged to Kunc, pupil of Lenepveu; the first second to Ducasse, pupil of Fauré; the second second to Bertelin, pupil of Widor and Théodore Dubois.—A society, under the name of "La Chanson Française," has been started, which, with the assistance of authors, poets, and composers, purposes founding a new treasury of popular *chansons* and romances, besides reviving ancient masterpieces of that kind. A first concert has been given by a number of singers of the working classes, who are taught gratis, under the direction of Jean Lassalle.—The Wagner performances given by the "Société des Grandes Auditions Musicales" finished even more successfully than they began. No fewer than eleven representations of the "Götterdämmerung" and seven of "Tristan" were given. The tenor, Dalmoré (formerly horn player of Lamoureux's band), who had sung Siegfried at Rouen, though an excellent artist in many respects, was not equal to Burgstaller, of Bayreuth celebrity, or Van Dyck, who took his place later on. But the chief cause of improvement towards the close of the series was owing to Hans Richter and Felix Mottl acting as conductors in place of Alfred Cortot, who, in spite of conspicuous ability, is only twenty-four years of age, and therefore lacking experience and authority for so important a venture. Among the lady vocalists Mmes. Litwinne and Adiny won chief distinction. Mme. Brama marred her impersonations by exaggeration. Hans Richter, in an open letter to a friend, expressed his high appreciation of the Parisian musical public. For next year the "Rhinegold," the only great Wagnerian work—except, of course, "Parsifal"—unknown to France, is promised.—An international competition for unknown composers is being offered by the newspaper *Le Figaro*, namely, for songs with pianoforte accompaniment and for pianoforte solo "salon" pieces. All composers who have had no work performed on the operatic stage or on a concert platform are entitled to compete. The song must not exceed 60, nor the pianoforte piece 100, bars. The competition will be closed on 1st October next. The words of the songs must be in French. Light *chansons* and dance music are excluded. There will be two first prizes of 500 francs and four second of 100 francs each. The composers Saint-Saëns and Gabriel Fauré and the pianist Louis Diémer will be the judges.—A marble bust, to be executed by



Moncel, of the great vocalist Marietta Alboni, who left her fortune to the poor of Paris, is to be erected at the Grand Opéra.—Albert Carré, the well-known director of the Opéra Comique, paid a tribute of high praise to the German theatres, their style of architecture (more particularly of the Dresden Opera House, which is a model of its kind), their safety combined with commodiousness, and their low scale of prices, a parquet stall costing six marks (shillings) at Berlin against 14 to 16 francs in Paris.—The above-named fortunate Parisian house, which seems to know no summer, earned 242,571 francs with 35 performances, averaging about 7,000 francs each, during last May. The receipts for the first fortnight in June were even better.—The School of Classical Music celebrated very brilliantly the 100th anniversary of its founder, Louis Niedermeyer. Some of his important compositions were given, and caused both surprise and gratification by their modern character. Many of the old pupils of the institute were present, including Omer Letorey, Gigout, Gabriel Fauré, and Périhou.—A monument in memory of the violoncello virtuoso Jules Delsart has been inaugurated at Père Lachaise in presence of a number of sympathising friends.

**Rennes.**—The late Carboni has been replaced by Boussagol as director of the Conservatoire.

**Rome.**—Before an audience composed of distinguished representatives of the Church, fine arts, and Society, a sacred opera in three acts, entitled "Leo," by Don Raffaele Antolisei, was produced. The libretto illustrated an episode from the life of Pope Leo the Great. The music is old-fashioned and of slight value. Nevertheless, before such an audience the triumphant success of the work was a foregone conclusion.

**Florence.**—In the church Santa Croce the Rossini monument by Cassioli was unveiled with great solemnity, and before a most distinguished and representative assembly. Singularly enough, it is placed facing that of Cherubini, the composer's great antagonist.

**Milan.**—With reference to the international prize of £2,000 sterling offered by the great publisher Sonzogno for a one-act opera, for which hundreds of scores have already come to hand, Massenet has undertaken to act as judge for France, Jan Blockx for Belgium, and Humperdinck for Germany. It will be remembered that Mascagni was, with "Cavalleria," the victor at a previous Sonzogno competition.—*Gazzetta Lirica*, a new periodical published as the official mouthpiece of the Co-operative International Association of Lyric Artists, has appeared.

**Palermo.**—A Verdi bust by Antonio Ugo has been inaugurated with much pomp in the grounds near the Theatre.

**Pampeluna.**—A four days' Musical Festival took place here. Madame Bertha Marx-Goldschmidt, the faithful pianistic partner of the great violinist Pablo Sarasate, had been invited to play on each evening a concerto by Mendelssohn, Liszt, Weber, and Saint-Saëns respectively.

**Geneva.**—The grand musical national and international competition of the 16th, 17th, and 18th August will surpass its predecessor of 1890 both in quantity and quality. No fewer than 254 associations will take part, both local and French, Algerian, German, Spanish, and Italian, forming a total of 9,500 executants, choral and instrumental.

**Montreux.**—An allegorical Singpiel, "The Castle of Love," by Professor H. Kling, has met with a very warm reception, under the direction of the well-known local conductor Oscar Jüttner.

**Antwerp.**—"Pax Triumphans," a new work for chorus and orchestra by Frank van der Stucken, a native of this city and now director of the Musical Academy at Cincinnati, was produced here under the composer's baton with very great success.

**Amsterdam.**—The administration of the Netherlands Opera is offering a prize of 200 Dutch florins for the libretto of a grand opera.—The local conductor and litterato Peter Raabe has been appointed conductor of the famous Munich Kaim Orchestra for three years from 1903.

**Hague.**—The doyen of Dutch musicians, Richard Hol, aged 77, produced his national opera "Floris V.," which met

with small favour ten years ago, in an amended form with great success.

**Helsingfors.**—The Senate has voted a donation of 1,500 marks to Finland's foremost national composer, J. Sibelius, and 1,000 to Armas Jaernefelt.

#### OBITUARY.

PROFESSOR HEINRICH KAYTON, musician and painter, born at Gelnhausen; died, aged 95, at Baltimore.—JOSEF BRAMBACH, born 1833 at Bonn, musical director and composer of some note, particularly of choral works.—SIDONIE TURBA, Royal Opera singer at Cassel; aged nearly 80.—FRIEDRICH SCHWEMER, first stage manager of the Opera at Frankfurt-on-Main; aged 84.—ROSE, late professor of the clarinet at the Paris Conservatoire; aged 72.—MADAME TONI RAAB (née Schinhan), pianist, at Vienna; a favourite pupil of Liszt, to whom the master dedicated some of his works.—JOHANNES WEIDENBACH, since 1873 a prominent pianoforte teacher at the Leipzig Conservatorium.—Cantor EBERHARDT, eminent vocal teacher; died at Altenburg, aged 73.—LÉON LECLERCQ, principal tenor player of the Lamoureux Orchestra, Paris; aged 39.—CARL SCHUK, able violinist; at Prague, aged 35.—LÉON GRUS, the well-known publisher; aged 66.—KARL KLEIBER, composer, and for many years conductor of the Fürst and Karl Theatres at Vienna; aged 62.—ANTONY DE CHOUDENS, younger brother of the well-known publisher, M. Paul de Choudens, composed "Graziella" and many songs.—PIETRO NERI-BARALDI, famous opera singer, born 1828.—P. HEIDKAMP, tenor singer at Cologne Opera, was engaged for the coming season at Munich.—BENJAMIN BILSE, born at Liegnitz in 1816, the once famous orchestral conductor who achieved many triumphs with his fine band in Germany, Russia, etc. He contributed largely to the popularisation of classical and "new romantic" music already a quarter of a century ago, for he retired from public life in 1884. A street has been named after him in the fashionable Berlin suburb Grunewald.—HEINRICH HOFMANN, born at Berlin in 1842, composer of much charming music, operas, cantatas, orchestral, and chamber works, songs, etc.—C. L. WERNER, distinguished organist at Freiburg.

#### FACTS AND FANCIES.

DR. HUGO RIEMANN delivered a most interesting speech at the opening of the Tchaikowsky Festival held at Pyrmont on the 28th and 29th of June. In his closing words he pointed out that the greatness of a composer does not consist in perfect command of all forms and of means of expression in every department, but rather in a certain one-sidedness, in a limitation of his talent in certain directions in which he reveals special mastery. Tchaikowsky wrote admirable ballet music, small pianoforte pieces and songs, but Dr. Riemann considers that his instrumental music without programme, i.e. his six symphonies, his serenade for strings, and his four suites, forms his highest title to immortal fame, an opinion from which very few, if any, musicians would differ. "He was," said the speaker, "a thoroughly genuine artist, who with honourable conviction strove to realize his ideals, and with his heart's blood wrote his works."

The prizes were presented to the successful students of the Royal Academy of Music by Mrs. Ada Lewis at the Queen's Hall on July 25. Sir A. C. Mackenzie, in his able and at times humorous address, declared that the past year showed artistic and material progress. Five new scholarships, forming the second section of the fifteen given by Mrs. Ada Lewis, will be competed for in the autumn.

Twenty Wagner performances will be given at the Prince Regent Theatre, Munich, during the months of August and September:—"Die Meistersinger," on August 9, 11, 20, and 25, and September 3, 8, and 12; "Tristan," on August 13, 18, and 27, and September 1 and 10; "Tannhäuser," on August 15, 23, and 30, and September 5; and "Lohengrin" on August 16, 22, and 29, and September 6.

The following is a translation of a paragraph in *Le Ménestrel* of July 13:—"The 'Armide' of Gluck will certainly be revived at the Opéra; the old masterpiece will be put into rehearsal, and it will be curious to watch the effect it produces on the public of to-day. The original performance dates as far back as September 23, 1777. There are many who would gladly hear 'Armide,' the revival of which might perhaps result in giving rest for a time of Wagner's works. But there is many a slip between the cup and the lip, and one must not count too much on this *reprise*, although announced in . . . *La Gazette Musicale* of March 20, 1859."

The sum of £100 was offered by *The Artist* for the best coronation march or song, and 164 marches and 72 songs were sent in from all parts of the British Isles. The prize has been won by Mr. J. D. Davis, of Edgbaston, Birmingham, where he was born in 1867. The music in which, very naturally, the influence of Wagner may be traced, is simple in character, but dignified. The composer expresses himself in a natural way, which, after all, is the best way. The theme of the quiet middle section is evolved from the principal theme; the alternation of 6-4 and common measure which occurs after a modulation to the key of a major is effective. Of the march it is impossible to judge from a pianoforte score, but if the scoring is as good as the music it ought to prove effective.

Programmes have been forwarded of the free organ recitals given, at the request of Mr. Edwin H. Lemare, organist and director of music at Carnegie Institute, by Mr. Walter E. Hall, of Pittsburgh. The music selected shows great variety. Side by side with original works by Bach and Handel and Mendelssohn, there are modern compositions by Guilmant, Capocci, Archer, Lemare, and others, and many transcriptions of movements from symphonies and opera overtures.

Mr. W. F. Gregory writes from 44, Winchendon Road, giving the names of 56 members selected from the Richter, Philharmonic, Opera, and Crystal Palace orchestras, forming an orchestra which for fixed fees may be engaged by composers who wish to try their works, and by publishers who wish to hear new works with a view to purchase. From the end of October there will be regular meetings once a week.

The prospectus for 1902 of the Royal Music School of Würzburg shows that the institution, under the direction of Dr. Karl Kliebert, is in a flourishing condition. From September 18, 1901, up to the time of publication the number of pupils who had been received was 835. Of works performed we find classical and also modern masters well represented; five compositions by pupils were also brought to a hearing.

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